REASONS FOR GRATITUDE IN SOME VAUDEVILLE PERFORMERS.

Although They Do the Best They Can, the impulse to Shoot Might Overcome a Suf-fering Audience—A Manager's Views of the Value of Religious Drama—Actors' Church Alliance—News of the Foreign Stage

In that border town where a placerd in a ance hall requested visitors not to shoot the planist, as he was doing the best he could, carcity of Paderewskis made forbearance sable. But there is no such reason why the homicidal mania is kept in restraint in so of the summer vaudeville shows here in New York. That a performer is not slain ence in a while may be due to a regard for the ogue's command, "Thou shalt not kill," or to the fact that men do not usually go heeled to shoot on impulse in this town. In any case, half the performers on our stage last reck had good reason to be grateful for the olerant disposition of our audiences. The very best of vaudeville and the very worst are with us this summer. No better variety shows have ever been given in this city than than those now drawing crowds to two of the roof gardens. The short plays at the "conhouses are often good material ably tinuous' houses are often good manual at the treated and some of the specialties at the well-ordered places are excellent. Current these first-rate and seasonable diversions is an abundance of intolerable things In taking account of vaudeville a full allowance for differences of taste should be made. The well-trained voice of a singer in classical tions may delight the man whom the slap-stick of a clown in acrobatic pantomime liegusts. But if the clown is a really funny low the asthetic should try to laugh at him with the majority. That is the only way to have a good time with vaudeville. But there is no possible kind of demand in any resort of intelligent people for the utter worthasness of much that is now on our stage. In the seasonable absence of drama and the presence of only two or three musical pieces, many persons in quest of diversion turn to the variety shows. There they get a great deal of good entertainment and fully as much of almost unbearable stuff. One sits and wonders how, where and, especially why managers seek out performers lacking the faintest traces of talent. Economy is a partial explanation, of course, but that does not quite account for the astounding badness of much that bores us on the July stage. What renders the inability of these offenders the more obnoxious is their unoriginality. They are far-away imitators of familiar entertainers. There have been a few comic tramps and now there are many who are doleful. Several clever jugglers are followed by a lot of clumsy ones. The humorous German, Irish and Hebrew dialogue men have given rise to hundreds at whom nobody laughs. The characteristic negro songs of unctious vocalists have set a horde of novoiced and bad-voiced men and women to singing witless mah-baby doggerel. On the heels of the really funny cakewalkers a mob of heavy-footed people are treading clumsily. Some of these various duffers, moreover, have the cheek to chide the audience for not laughing or applauding. To endure them in silence is hard enough. But when some witless lout reproves you across the footlights for your merciful quietude, you feel glad that the antimurder commandment is in your mind and no Once in a while mediocrity is lifted into ac-

ceptance by a stroke of originality. Nothing in vaudeville is ordinarily more tiresome than the music by pairs, trios and quartettes of familiar variety of instruments. Yet a set of these chaps may be cited out of last week's shows to show how ready audiences are to be amused by an infusion of novelty in otherwise stale material. The airs that the three Glissandos play are old, and the fact that the instruments are concealed in the furnishings of a dinner table is more ingenious than diverting. But they give, unintentionally, most nic bits of pantomime. They are seated at a table pretending to be eating and drinking. One raises a fork to his lips and blows the reed in its end. Another lifts a cup to his mouth and sets loose the next note of the tune. The third pours from a bottle and with it contributes his tone. from a bottle and with it contributes his tone. When one's note is needed again, he accompanies it by precisely the same gesture used at first. When not making sounds he throws in motion of head or arm that are meant to carry out the pretence of dining. There are quite six of these gestures, and each is as graceful as the pase of a cigar store Indian. One player can dim his look of intense self-consciousness by casting withering glances at the planist, whom he thinks is playing a bit too fast, without making the trio seem any less like a dinner party. Next, two of the men sit on chairs whose cushions are beliows a foot thick. While the third man plays an air, they produce an accompaniment by sitting on the cushions. The instruments work stifly, and the men have to drop hard. Meanwhile they discuss after dinner topics in pantomine. The observer who doesn't enjoy the music surely will be diverted by the discovery that the combination of rising, sitting down hard and keeping the and face gestures suited to small talk is dramatic art. One of the three is in female attire. Those who wonder how a man can bring himself to dressing and behaving like a woman can get away from that thought by considering the deepness of the pink on this chap's cheeks, and by surmisee as to his reason for leaving visible the blue black of a heavy beard. The Glissandos are of no great account, but they do prove that new oddity will render even a small amount of crude talent amusing. note is needed again he accom-

A writer in the C ntury speaks of "such an epidemic of stage indecency as that with which we have recently been afflicted." There has been no such thing. Doubtiess he has been misled by the ado made last season because four noted actresses, Mrs. Carter in "Zaza," Mrs. Langtry in "The Degenerates," Mrs. Piske in "Becky Sharpe," and Miss Nethersole in "Sapho," impersonated social outcasts. Clergymen, policemen and some others attacked those plays and players without suppressing them, and the well-meant folly of the movement served no other purpose than to advertise the four ventures. Even if the disputed charge of immorality in those cases be admitted, and the assertion that their depictions of vice were victous be accepted as true the fact remains that the ratio of such plays to the incontestibly pure ones had never been less on the American stage. The average of taste with our audiences is remarkably high when the mixed character of the people from whom they are drawn is taken into consideration. Plays that are wholesome thrive better and live longer than those that are not. These facts are plain, simple and easy to find out. Nevertheless carpers set them aside and go right on with fallacies about a suppositious degeneracy of the drama. A queer point in the asserted efforts to lift up the standards the asserted efforts to lift up the standards of the stage is that the "independent theatres" here and abroad, with their freedom from sordid management, and their lofty ideals of art for art's sake, are devoted largely to the production of fouler serious pieces than are often put on the stage as business ventures. Only the lascivious farces which originate in Paris are comparable for shameful scenes with some of the sober works of Ibsen, Tolstoi, Maeterlinck and other foreign authors produced here occasionally as examples of ethical high purpose. Of course there is no need to accuse these men of immoral intentions, and no reason to oppose the acting of their pieces for the satisfaction of such people as desire to witness the performances. Nor will it avail to denounce and attempt to abolish such plays as the four which were malterated by the purists last winter. The principal actresses in them, or at least in three, were artists of established fame, with the brains to choose their mediums of art, and with sufficient vogue among cultivated people to defy presperously all the possible enslaughts of disapproval. They are quite able to take care of themselves. But a protest cannot be made too often against the utilization of their exploits as ammunition for a general bombardment of the theatre.

Deniel Frohman discusses in the Metropoli tan Magarine what he regards as the benefits of the religious play. He says at the outset that "a genuinely religious drama" does not exist.
and that the so-called religious play "merely tilines for its theme and motive characters which move in the scenes we have associated with the lands and people of the Bible." If raje term "religious play" is meant only a ind ous atmosphere and environment incor-aris, and in a stage production, then Mr. Frohnothing but words of praise for it. He

argues that, if a spectacle of the stage shows the life, manners and emotions of a time coeval with the presence of Christ on earth, it must perforce attract to the theatre men and women who, think of the playhouse as an institution of evil, but who, knowing such books as "Ben Hur." "The Christian" and "Quo Vadis" to be wholly moral in tone, put aside their prejudice to see their favorite personages of fiction simulated in the flesh. "Prejudice is a stubborn thing," Mr. Frohman says, and slow to be eradicated from the human mind." So he is glad to see theatres filled by people who would ot permit themselves to risk attendance at a play the nature of which they were not sure

about. He adds: Plays such as those I have enumerated have un onsciously benefited the theatre, inasmuch as they have opened the way for hide bound persons to the wholesome pleasures of the drama. From "Ben Hur" o a more conventional stage presentment is not such a far cry as it would seem on the surface. Once accustomed to seeing plays that bear the stamp and approval of churchly authority the prejudiced heatre novice soon learns discrimination. If the non-theatre-going public must be educated through the ABC channels of the drama and by means of the "religious" play, let us have no limit to these productions; education is the stepping-stone o every perfect appreciation of art in any of its forms, and education for the proper appreciation of the stage, by whatever means it is accomplished, cannot but and a recommendation among intelligent, progress

In other words, familiarity with the acted drama will breed less of contempt than esteem in those who have been taught to despise it. The change of view will come through object lessons to those who can be brought into the way of taking such instruction. Probably less pronounced results, if any at all, will come of the efforts of the Actors' Church Alliance to countenance socially the people of the theatre. The Clipper commonly voices the best and most conservative sentiment of the stage. The Clipper commonly voices the be-most conservative sentiment of the

The foreign theatrical news of the week that s probably most interesting to Americans that London is to have an example the American staple, the continuou show. B. F. Keith, of our own Union Square, and with theatres in Boston and BPhiladelphia, is to do the transplanting. He has bought the leasehold of the Princesse Theatre, London, with that of considerable adjoining proptures and erect in their place a large and entirely new fashioned playhouse. His handsome Boston house is proof of what he is willing to do in the way of theatre building, and a half-million dollars is his present estimate of his London expenditure. Once the theatre is completed, it will be added to the present Keith "circuit:" that is, American specialists hired for the Union Square will at the same time be held for the London house, and English variety folk will be heard at the London theatre and then will cross the ocean to appear in all the Keith houses here. As it is likely to be a year before the building is completed, it impossible to tell exactly the details of the London start, but the present plan is to transfer the continuous show idea without variation, and to make American performers a majority in the initial bill. Sir Henry Irving will use as the most prominent play of his next American tour an English version of the old German drama, "The Blood Marriage," which has the massacre of St. Bartholmew's Day as a foundation to its plot. It is to be acted first at the London Lyceum next April. Henry Arthur Jones has written for Charles Wyndham, and ultimately for John Drew, a comedy with a serious strain and somewhat similar to "The Liars," though different in one important particular. These two actors have passed the age for youthful lovers and have with S. Willard, George Alexander and one or two others been made to appear as middle-aged squires of dames, protecting friendless or suspected women and generally setting right all domestic trouble in their surroundings. In

Mr. Jones's new play, however, the middle-aged man will be the actual hero, even more than he was in "The Physician." Elisabeth Robins, who is known as an actress of Ibsen plays in London and as the author of a physiological novel, is to make for Beerbohm Tree a drama founded on the life of Benvenuto Cellini. Mr. Tree's next Shakespearean revival will be of "Othello," and there are already promises of "Othello," and there are already promises of the beautiful views of Venice that will be revealed. Kyrle Bellew who has been in Australia in search of health is to be seen next in London in a play of East End life, written by L. L. Parker and Addison Bright. J. M. Barrie's "Two Kinds of Women"—one is an artist's model and the other a strictly domestic Scotch woman—is to be produced in London by Winfred Emery and Cyril Maude. It was written for Charles Frohman, who thought of presenting Annie Russell in it but later gave up all idea of using it on account of its disagreeable character. A new play by J. M. Barrie not drawn from one of his novels is to be acted at the Garriek by Arthur Bourchier. Forbes Robertson who is likely to encourage the exotic in dramatic art will soon give an English version of the Belgian play "The Cloister." His former associate, Mrs. Patrick Campbell, has been giving matinée performances of Maeterlinck's "Pelleas and Melisande." Martin Harvey is playing with her. E. S. Willard, who made his first appearance at a benefit matine the other day after his long illness, is said to be once more in good health. Henry J. Leslie, who brought Marie Tempest to this country in "The Red Hussar," died in London of paralysis the other day. He was chiefly known as the producer of "Dorothy," which he got from George Edwardes who had no confidence in it. He bought the opera for a small sum and it ran for two years at the Galety. It had one year more of prosperity after its transfer to the Lyric. Leslie had been an organist in his earlier days. He attracted attention by paying the sum of \$50,000 to the husband of Marie Tempest who sued him for the loss of her affections. Mr. Leslie dled in poverty.

Jules Clarétle is soon to accommodate his anemies and retire from the direction of the the beautiful views of Venice that will be revealed.

him for the loss of her affections. Mr. Leslie died in poverty.

Jules Clarétie is soon to accommodate his enemies and retire from the direction of the Comedie Française. He is weary of the office and its various responsibilities which increase from year to year. The new theatre is not to be ready for some months yet and the profits of the exposition season have so far gone only to Sarah Bernhardt. Comedin and Rejane. The sociétaires are rebellious and to keep them in order a fine of \$500 has been imposed on all who accept engagements in provincial cities. Jane Hading's play "The Enchantment," has made way for a revival of Daudet's "L'Arlésienne. Offenbach's "Les Brigands," heard here at the Casino with Lillian Russell and Fanny Rice, has recently been revived in Paris.

It appears that no invitations to the Exposition's Theatre Congress were sent to Ger-

many, and there has been great indignation in Berlin over this omission. The Expesition authorities say that it was an oversight which they regret and for which they were not responsible. Invitations were sent by the committee to all of the directors with whose names it was familiar, and those omitted were unknown to the committee. The Emperor of Germany is this year to visit the Passion Play at Oberanmergau incognito. Frankfort, which has always shown a taste for the Norwegian drama, is to have a cycle of the plays of Ibsen, Bjornson and Strindberg at the Court Theatre next September.

MUSIC AND MUSICIANS. The Kaltenborn concerts are continued at the

St. Nicholas Garden in accordance with the plan to give them throughout the summer months. Overture. "Stradella," Fletow Larghetto, Symphony No. 2. Beethoven Suite. 'The Nations," Moszkowsky (a) Italy: (b) Spain; (c) Germany; (d) Hungary. Dream Music. "Hänsel und Gretel," Humperdinck Arla. "Lend Me Thine Aid," "Queen of Sheba." The programme for to-night is as follows: Prelude und Liebestod, "Tristan und . Wagner Isoide." Merry Wives of Windsor," Nicolai String Orchestra, Saint-Saëns Vloiin Solo, Mr. Carl Hugo Engel. Violin Solo, Mr. Carl Hugo Engel.

"Douce Caresa".

Songs. (a) "I'll Sing Thee Songs of Araby," Ciny
(b) "Love's Declaration," Campanari
Mr. Dundas.

Selection, "The Serenade," Herbert
March, "Tannhäuser," Wagner

Maurice Grau has engaged Ph. Flon, conductor at the Opera Comique, Theatre de la Monnaie and Covent Garden, to take the place of Sig. Bevignani in the Metropolitan Opera House company. Sig. Bevignani is to go with the empany of which Mme. Sembrich is the prima

company of which sime. Semicles
donna.

Of the fifty artist musicians who make up the
Eduard Strauss Orchestra no less than thirty
play stringed instruments as follows: Ten first
violins, six second violins, four violas, four
cellos and six contra-bases. The route of the
band is now nearly completed and includes the
principal cities of America and Canada. Teresa
Carreño is to be the soloist at the first concert
of the Philharmonic Society.

construction as socially the people of the theatry. The Cityper commonly voices the best and most conservative sentiment of the stage and its agree commonly voices the best and most conservative sentiment of the stage was not conservative sentiment of the stage was not received and its agree and includes the order of the contracting parties, and the agree and includes the stage was not greatly desired by either of the contracting parties, and the add and confort which were to be provided for the stage was not greatly desired by either of the contracting parties, and the alliance and the stage was not greatly desired by either of the contracting parties, and the stage was not greatly desired by either of the contracting parties, and the stage are staged in the stage and includes the provided over by the resident chaplain, and this afforder the stage of the stage of

Canterbury, and started to prepare himself for the army. He went to Paris to study French and was there advised to cultivate his voice. He is said to be a fine crickster, rider and solfer Strange things happen at Covent Garden Johanna Gadski was selected the other night to sing Santussa, although it is difficult to imegine a rele less suited to her temperament and methods. Lucille Hill and Lala Miranda and Margaret McIntyre sang Donna Elvira and Donna Anna. This last cast was described as "quite admirable." M. Plancon's Escamillo was not regarded with general favor. while Sig. Scotti has quite failed to obliterate in London the memories of Sig. Ancona, who seems to remain the ideal there of what a barytone should be. The Covent Garden performances are as a rule given by a collection of mediocrities who would not be tolerated here at a half-price Saturday night performance. The appearance of the first-class artists are rure and the general run of representations wholly second rate. Ernest Van Dyck has not yet appeared and Ernestine Schumann-Heink's place in the second Nibelungen cycle was taken by Edith Walker, from the Vienna Opera House. She is an American who has pleased, and this fact, taken in connection with her German experiences, may have some significance.

Fanchon Thompson, who is more discussed by cable than any other soprano in London, sang before the Queen with Emma Caivé, but said she did not think much of Windsor Castle. Last season, through a misunderstanding due to a confusion of names. Suzanne Adams got all the publicity intended for the Chicago mezzoseprano. Miss Thempson has sung only a few times in London, but the cables have done their best to make amends for the reclame they misplaced last year.

Lasdore de Lara is to compose a score to Rostand's "L'Aiglon," presumably for the exclusive use of Monte Carlo and Covent Garden. The work will be reduced to three acts for operatio use.

Miss. Melba, Ternina and Gadaki have all studied the leading role in Puccini's "La Tosca." But only Mile. Ternina is to sing it.

A recent London concert was given by Manuel Garcia, a barytone and grandson of the famous Garcia of the same forename, who is still teaching in London. He is said to be a promising singer.

The only representation of English music at the Paris Exposition will be the visit there of a Welsh choir of 200 voices. All of the English singing accieties have declined to appear. in London the memories of Sig. Ancona, who seems to remain the ideal there of what

During a recent performance of Thomas's A Midsummer Night's Dream" at the Opéra Comique in Paris, the second tenor of the company, George Regis, missed his cue in the first act, and in order not to interrupt the performance, the conductor, who bears the musicianly name of Cherubini, was compelled to sing certain phrases of his music. The same music recurred a few moments later and the tenor not only failed to sing, but was not even on the stage. He was chattering with one of the choristers in the wings. After the fall of the curtain the conductor rushed to the stage and demanded to know of the singer why he had failed to appear in the ensembles. Regis replied that singing was his own business, and after being called a rhinoceros by the conduc-tor, the tenor knocked that official down and belabored him with a heavy walking stick after he had laid him low. But for this protest against authority he was fined \$60 in Paris police court.

It is said that Victor Capoul will take the direction of the Opera Comique when Albert Carré, now its manager, is appointed to suc ceed Jules Claretie at the Théatre Français. Pedro Gailhard denies with indignation that he is in negotiation with the Wagner heirs, with the idea of giving "Siegfried" and "Gotter with the idea of giving "Siegfried" and "Gotter-dammerung" at the Paris Grand Opera. The only masterpiece now absorbing the energies of that noble institution is "Astarte," by Louis de Gramont and Xavier Leroux.
Gustav Charpentier's "Louise" is the first opera of a trilogy which is to show this heroine in various stages of her career as a Parisian coquette down to her last degradation.

One of the interesting musical exhibits at the Paris Exposition is an orchestra which uses old-fashioned Russian instruments unlike any that were ever used in other European countries, or for that matter exist to-day. The society is especially favored by the present Czar, who is said to support it out of his private purse. private purse.

Gustav Mahler, who has met with great success in Paris with the Vienna Philharmonic Orchestra, has been received there with honors shown to very few conductors who have visited

shown to very lew conductors who have visited the city.

"Don Glovanni," which has not been heard in Milan for nearly thirty years, was recently sung at the Manzoni there. The women sing-ers were very inefficient, but the mon, with the orchestra and scenery, were praised. The

opera was last given in Milan at La Scala in 1871. It was ntended to revive "La Nozze di Figaro" at the Manzoni last year, but it was found impossible to get singers in Italy who could learn the music. ozart is rarely heard there.

The text to Mascagni's new 'Vistilia," which its prolific composer has just completed is

there.

The text to Mascagni's new Vistilia," which its prolific composer has Just completed, is by Giovanni Turgioni-Tozzetti and Guido Manasio, who are old friends of the composer. The story is from a novel. One of the libretits is a schoolmaster and the other is a lawyer. The scene of the opera is laid in Rome in the time of Tiberius. The heroine, who bears the name of the opera, is the wife of an officer who coquets with a Roman voluptuary while her husband is fighting in Germania. She is compelled by her conscience to repulse her lover, but weakens and goes with him to celebrate the rites of Bacchus. The tepple is seized by the police and the woman is given as a prize to the gladiators to punish her unfaithfulness. She dies of mortification. The libretists wrote for Mascagni the one-act version of "Cavalleria Rusticana" and "I Rantzau." e attributed the failure of his second work to them and sought other librettists, with the results already known. Rusgiero Leoncavallo has finished "Roland of Berlin" for the German Emperor and has completed most of the operatic score of "Zaza," on which he has been at work for a year.

Thomas Breton, the Spanish composer of several operas that have been heard outside of his own country, has used for his latest libretto, which he prepared himself, Grieiparzer's play The Jewessof Toledo." He calls it "Raquel" The work, which is in four acts, met with great success on its first production in adrid.

Giocomo Puccini is to write an opera based on Alphonse Daudet's "Tartarin de Tarascon"

with great success on its first production in adrid.
Giocomo Puccini is to write an opera based on Alphonse Daudet's "Tartarin de Tarascon" MM. Illica and Giascosa are to prepare the libretto for him and the work is to be sung at the Costanzi in Rome as soon as it is ready.

The German Emperor not only gave Sir Arthur Sullivan a set of diamond studs and a pair of diamond cuff buttons after the first performance of "The Mikado" at the Royal Opera House, but accepted the new Irish opera that he is writing with Basil Hood.

The new Bach Society of Germany is to hold a convention next spring in Berlim for the purpose of aftracting attention to its purpose of forwarding the performance of the composer's works. Three days will be devoted to the best possible performance of some of the master's least known works.

ALANJE'S COLD WATER CURE FOR LOVE. Spanish Bicarbonate of Lime Spring Brings Lovesick Girls to Their Senses.

Fro the British Medical Record. In a recent nu ber of the Siglo edico, Dr. artinez Reguera gives an account of a spring n Spain the water of which, according to him, has the property of curing the pangs of despised love. This wonder-working well is ituated at Alanje, and is held in great repute for hysteria and neuroses of all kinds, but it appears to be a specific for the intangible cardiac lesions which are said to follow disappointments of the tender passion. Naturally herefore, this watering place is largely frequented by lovesick maidens, and any mar rellous cures are reported. Young ladies as disgraced as Ophelia are said to have recovered their senses and become decorous mempers of society of the prim est "prunes and priams" type, after going through a course of treatment at Alanje. Dr. Reguera, with all proper gravity, gives details of some cases. One of the patients was a pretty Sevillian. a dark, nervous girl of 17. with an expressive countenance, who, on account of a quarrel with her betrothed, took such a dislike to him that the mere sight of him threw her into a violent frenzy in which she spoke wildly and ncoherently, refused food, and could not sleep; finally she fell into a profound melancholy. In this state she was taken to Alanje, here she had a bath every morning, with shower baths and douches on the back morning and evening for fifteen days. when half way through the course a favorable change was observed, and shortly before her return to Seville appetite and sleep returned; she spoke rationally, and began to show affection for her betremed. A further course of baths and doughes completed the cure. Another young lady of 20, described as dark,

with an Arabian countenance, and brilliant black eves, was attacked by hysteria which took the form of talking constantly, without intermission, and rolling on the floor, where her mother had thoughtfully placed a nattress. With a good deal of trouble she was taken to Alanje. She had swenty baths with powerful douches on the spine and head. The reatment calmed her excitement to a certain extent but she was not completely cured till after a second course of treatment. The third case was that of a pretty girl of 18 who was caught by her mother sweethearting with a young man of the class known, we believe,

caught by her mother sweethearting with a young man of the class known, we believe, to London society mammas, as detrimentals. The mother, who seems to be a lady of masterful temper, punished her severely, and even threatened her with death. The result was that the poor girl was bereft of her senses, and took to running through the streets with her hair undone, addressing remarks to the passersby of a character hardly to be expected from a young lady who had been religiously brought up. She was taken to Alanje and was bathed and douched on the head and spine for a fortnight, but went home in the sale condition as she came. Some time later Dr. Reguera received a call from a quiet young person, who, with tears, begged his pardon for having given so much trouble a month or two before. It was the refractory patient of some few weeks before, now clothed in her right mind, and so changed that it was with difficulty he recognized her.

A still more remarkable cure was that of a young country lass of 20 with whom the course of true love was running smoothly till a military cousin came on the scene and made trouble. The girl lost her appetite and bestructive mania, which made it necessary to place her under restraint. After this state of things had lasted some months she was taken to Alanje, but at first it was impossible to do anything with her, as she struggled so violently that five people could not put her into the bath. The doctor, however, managed to obtain some influence over her, and eventually with a bath in the morning and douches and shower baths in the evening she began to improve, and left Alanje at the end of the treatment restored to her senses. Soon she got married, and, let us hope, lived happily ever after. We gather that the water of this miraculous well contains nothing more remarkable, chemically, than bicarbonate of lime. We are inclined to think, therefore, that its curative virtue lies less in the spring than its tutelary medical deity. In any case we congratulate Dr. Reguera on his success in tr

JULIAN RALPH AND THE BOERS. His Reply to Criticisms Accusing Him of

Partiality Toward England. TO THE EDITOR OF THE SUN-Sir: Will you be so kind as to convey through your paper, which daily reaches so many of my friends, my heartfelt thanks to all the very many well-wishers of mine who have written me messages of sympathy and kind wishes upon my return from South Africa. It is not possible for me to write to all of them. From mere hints in their letters I get the idea that the extent of my injuries has been unwittingly exaggerated. My internal injuries are rapidly mending and my leg requires nothing but the rest I am now giving it.

I am rather proud of that leg. Never hav ing been able to take a good long loaf myself I am filled with respect for a leg of my own which insists upon doing nothing for weeks. While I have your attention, may I add that I have seen several confidently stated guesses that I took a strongly anti-Boer tone in all my reports because I was writing for an English newspaper and wished to please the English. I do not deny that this is a very natural interence by any who do not know that separation from my native country has developed in me more love of my own land than there was any call upon me to feel conscious of or to express while I was at home. If I had any purpose beyond reporting the truth as I saw and felt it, that aim was to guide those fellow-countrymen of mine who felt the magnetic force of the sympathy which must move men of republican countries toward one another and who, believing the Boers to be simple farmers and true republicans, naturally espoused their cause. I went to South Africa strongly under this influence. I got to know Brother Boer, his degree of civilization, his condition of morals and his true purpose. I found that his chief hope and best efforts were toward winning American sympathy by fooling the Americans, and I did my best to upset his apple cart because the only sound apples he had to offer were a very few on top of a heavy load of rotten ones. As for the rest that I did. I knew I was writing for the American papers as much as if I had been directly employed by the one which republished my letters and in dealing with the English side of the war I believe I was a frank and conscientious critic of their faults and perhaps, the only one who went with them.

Ennance of the conscientious critic of their faults and perhaps, the only one who went with them. lish. I do not deny that this is a very natural

OUR CHESS CORNER. PROBLEM NO. 929-BY E. ERLIN, VIENNA K on K 5; Kts on Q Kt and Q Rt 6; Be on Q R and K 5; Ps on Q Kt 3, Q B 5, Q B 6, Q 2, Q 6, R 7 and K Kt 6,

Following are the scores of three additional games com the Pages tourney:

SICILIAN

R KI7

OTUCCO PIANO.

spectors. They simply jump aboard the car,

make a record of the number of the passengers

make a record of the number of the passengers indicated by the register and jump off again. But the Young inspector in question doesn't even do this. Sometimes it is a rather difficult thing to get a peep at the register when a summer car is uncomfortably crowded, so he just stands on the step with his back to the end of the car where the indicator is situated, pulls a hand mirror from his pocket and holds it before his face at an angle which will reflect the indicator. Of course, the figures are reversed in the mirror, but practice has made him an adept at transposing them. That young man's mind is too fertile for his job.

Black P-KBs



BLACK-SEVEN PIECES.

END-GAME STUDY-BY H. OTTEN, NEW YORK.

BLACK-TWO PIECES.



Kon K 6; Kt on K R 8; Bon Q R &

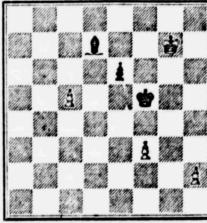
SOLUTION TO PROBLEM NO. 927. K1-K7, B-Q5; \$ Q-Q 8 cb, K1 1 Q; & Et-KI-K 7, B 2 P; 2 Q-K1 2 ch, B-Q 8; 2 Q-

O-Kt 6, K x P; 2, B-B 8, mate.
O-Kt 6, K x Kt; 2, O-Kt, mate.
O-Kt 6, B x Kt; 2, P-Kt 4, mate.
O-Kt 6, B-R; 2, Kt-Kt 8, mate. Q—Ki 6, B—R; 2, Ki—Ki 3, mate.
Q—Ki 6, B—Q 4; 2, Ki—Ki 3, mate.
Q—Ki 6, B—Q 4; 2, Ki—Ki 3, mate.
Q—Ki 6, B—Q 5, B—K, B—Ki 4 or B—R 8; 2, Ki 3, mate.
Q—Ki 6, P x P; 2, Ki—Ki 3, mate.
Q—Ki 6, P x P; 2, Ki—Ki 3, mate.
LUTION TO BERGER'S ENDGAME STUDY.
Q—Q 5 ch (1, R x P is defeated by 1, R—Q)
B|H| K—Ki; 2, R x P, B x R (best); 3, R—Ii
K—Ki; 2, R x P, C, R x R (if i. Ki—Ki 3; 10)
B7 ch, K—B4; 6, Q—Q 7 ch, and mate follows to moves); 5, Q—B 7 ch, K—R, 6, Q x P ch, -Kt 8, mate. Q-Kt 8, P x P; 2. Kt-Kt 8, mate.

CORRESPONDENCE. PROBLEM -BY THE LATE ANDERSSEN.

K on QR; R on KKt; Kts on K 5 and KB 6; B on KB 8.

BLACK -THREE PIBCES. K on KB 4: B on Q 2; Pon K 3.



WHITE-SEVEN PIECES. White to play and mate in three moves.

AUSTRIA.

PROBLEM NO. 930-BY H. OTTEN, NEW YORK. (Specially composed for and dedicated to the solvers of THE SUN.)



Kon KR 8; Qon QR; Rs on QB 3 and K 4; Kts on QR 8 and K 5; Bs on K 8 and KR 2; Ps on QB 4 K 2 and K Kt 4. White to play and mate in two moves.

Specially composed for and dedicated to the solvers of THE SUN.)



WHITE-THREE PIECES.

SOLUTION TO PROBLEM NO. 938.

SOLUTION TO BERGER'S ENDG AME STUDY.

In two moves): 5. Q-B 7 ch, K-R, 6. Q x P ch, K any; 7. Q-B 7 or Q-Kt 6 ch and wins.

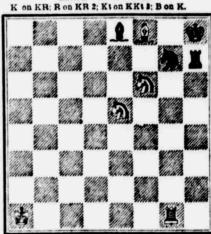
Correct solutions received to Problem No. 927 from H. H. Gutman, New York; Dr. A. H. Baldwin, Norwalk, Conn.; H. W. Barry, Boston, Masa; Grover's Lil, Danbury, Conn.; William Gross, New York; Vindex, Puliadelphia; John P. Peterson, New Britain, Conn.; Maxwell Bukofaer, Paterson, N. J.; George J. Reini, New York; Edward Moskowitz, New York; G. W. Husted, Jr., Maiden, Masa; A. B. Redsmith, New York.

Correct solutions received to Problem No. 928 from H. H. Gutman, New York; Dr. A. H. Baldwin, Norwalk, Conn.; H. W. Barry, Boston, Masa; W. D. Leobins, New York; Miss E. D. B. West Brighton, Staten Island, N. Y.; Grover's Id., Danbury, Conn.; William Gross, New York; Theodore Hilliger, Paterson, N. J.; George J. Reini, New York; Charles Davenort, Brooklyn; Edward Moskowitz, New York; Athur H. Newell, Brookline, Masa; G. W. Husted, Jr., Maiden, Mass; A. S. Redsmith, New York.

Correct solutions to end game study received from H. W. Barry, Boston, Masa; G. W. Husted, Jr., Maiden, Mass.

CORRESPONDENCE.

F. Daniels, New York, forwards the appended tion, asking the solvers of THE SUN to find a tion, as he failed to find it. The problem: BLACK -FOUR PIBCHS



WHITE -- PIVE PIECES. White to play and mate in three moves H. Otten, the clever New York problem-maker in forwarding the problem given above writes to THE SUN as follows: "Enclosed find some more contributions to your chess column. I also wish to than Mr. H. H. Gutman and Dr. A. H. Baldwin for their complimentary remarks about my compositions Mf. H. Guman and Dr. A. R. Balawin for incomplimentary remarks about my composition. That unsound study of mine—I have in the meantiful found out which one it was -was not properly test by me. If I had spent a little more time over it should soon have got the following position, whice I think, is not only correct but moreover greatly it proved, containing another pretty line of defence."

K on K Kt 7: Ps on Q B &, K B s and K R &. WHITE-POUR PIECES

E. W. Wright, New York—If 22. R z Et P ch, B from ORE falses R and no mate. Earl VIII, Jersey City writes to Thu Sun as tollows:

"A chose club was recently organized on Jersey
City Heights. Chees friends who wish to join the
club are invited to communicate with Kari Vill, 255
Central avenue, Jersey City, N. J.

THE PARIS TOURNAMENT.

Light and Lively Diversion to Satisfy the Mid-ummer Demand for Entertainment. The amusement seeker need make no complaint of any lack of theatres to choose from Fourteen stages are in use, not including those at seaside resorts This number is larger than many good-sized cities can boast of in the heart of the winter season. Among New York's theatres should be numbered the one at Manhattan Beach, "swept by ocean breezes. To-morrow night Primrose & Dockstader commence a two-weeks' stay there. Dancing George Primrose and joking Lew Dockstader are as entertaining as ever, and do not need their reputations to find appreciative audiences. They are surrounded by the same lot of good minstrels who helped them to make a new record for crowded houses at the Be last summer. Other entertainment to found there is Pain's beautiful fire spec

> Opera Company will come to the ser theatre and introduce its new members. is Eleanor Broadfoot, the American cont who made her first appearance in opera i exceptional cast of "The Magic Flute," a end of the Metropolitan season. The castle Square debutante is Grace Came who gained some distinction with the Be onians in their spring revivals. An exceptional reform has been brough about in the roof garden shows. It used to be that the theatre top resorts were visited for almost any reason except to see the vaudeville, which was generally an inducement to stay away. On the contrary now some of them give as good entertainments of the sort as were ever even in the city. Almost every ace shown on the New York roof, and in the thestre as well on Sunday evenings, is enjoyable. A new ballet, "The Dolls' Revel," will be added

to the Cherry Blossom bill to-morrow.

The show given last week in the Venetical Terrace roof garden is so good that is will be kept intact. Ralph Johnson, of the pair of trick bicyclists, was hurt rather bedly from a fall from the top of the ladder that he ascends on a wheel. It is a dangerous feat, and after being injured he omitted it from his act, but will restore it to-morrow. Charlie Rossow, the smaller of the boxing midgets, will sing some new songs in his impersonation of a woman. Two Roman Catholic priests were in the audience on the Victoria roof the other night, which would seem to settle any doubts entertained by the few people with the oldfashioned ideas that roof gardens are immoral

THEATRICAL AMUSEMENTS.

THINGS TO BE DONE THIS WEEK

Nothing Serious Among Them, but Enough of

and the free concerts of Fanciulli's t Following the minstrels' visit the Castle Sc

ON THE NEW YORK STAGE.

Koster & Bial's Garden of all Nations has somewhat the appearance of the family beer gardens of Germany. Such resorts are not unknown here, but this is the only place of the sort near Broadway and the theatrical centre. Many family parties are seen there, and the show is in no way offensive. The garden looks pretty in its new dress of flags. This week Germany will predominate in the decorations and the show. Several German societies have promised to take blocks of seats different evenings of the week.

One of the newer roof gardens is on top of Idon Palace, a resort at 110th street and Broadway. Good vaudeville is given there, and it is one of the city's coolest places. The Casino roof is now under the sole mangement of James L. Lederer, and he says that vaudeville will be given there as before, with short burlesques of plays of last season. The first of these is in preparation and will be shown the latter part of this week.

"The Rounders" is in the theatre part, and will be until the week's end, when an upheaval of some sort is likely. A. H. Chamberlyn says he has a contract with George Lederer to produce "The Cadet Girl" there a week from to-morrow, and will carry it out to the letter. The Sires, who own the theatre and have a personal animosity for Mr. Chamberlyn, say that if Mr. Lederer permits the production they will not renew his lease. Mr. Lederer is saying nothing, but probably thinking lots of things.

Thursday evening the opera company that has been at the Lenox Lyceum will introduce avenue, in "The Mikado." The Lyceum will remain closed for a week, and then reopen with a vaudeville show.

To-morrows continuous shows again will

have among familiar specialties and sketches, short plays that are new. At Proctor's Fifth Avenue will be heard "Little Miss Sherlock Holmes," which is described as a travesty. Sheridan Block will be its foremost player, QUAINT BITS OUT OF MAINE LIVES. making his first essay in vaudeville. The specialty bill here will be headed by Ida Fuller, BARGOS, Me. July 7 .- Mrs Mary Cunningham of who dances in the spectacular fashion of Loie Banger was 100 years old on the 4th of July and she celebrated the day by walking downtown to a Fuller, and who promises something new in that line. The other variety folk listed ensure & newspaper office and giving a reporter a sketch of her long life. She was never fil a day in her life. She pleasing performance. They are the Warten-bergs and the Nosees, acrobats; Westman and appears to be about 70 years old, and is strong and active. She does all the housework for a family of Wren, a sketch pair; the Crawfords, song and dance folk; Dorothy Neville, in monoi Fanny Fields and Flotow and Dunn. Some of A fat citizen of the seasonast town of Lubes went